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ABSTRACT

This booklet, a title in the International Reading Association's Reading Aids series, is designed for the purpose of providing teachers with practical assistance for teaching reading. The contents include suggestions for elementary and secondary teachers to use in helping students learn how to study textbook material and how to read narrative material. The first part of the booklet concentrates on the study-type reading and explains how students can apply study techniques to their everyday assignments. The fundamental skills of reading are reviewed and purposes for reading are pointed out. The second part concerns the teaching of literature in the elementary school. This part of the booklet suggests how to call the pupil's attention to those aspects of literature that should enhance his understanding of the works and of the writers' craft so that he may possibly enjoy and appreciate the selections he reads. The chapter on reading narrative material in the secondary school focuses on the depths of understanding possible through teacher questions. (Author/WR)

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CHARLES T. MANGRUM, *Editor*

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How to Read a Book

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PREFACE

READING is a complex process. Teachers need many kinds of help if they are to teach each individual to read to the best of his ability. This booklet, a title in IRA's Reading Aids series, has been designed for the purpose of providing teachers with practical assistance.

The contents include suggestions for elementary and secondary school teachers to use in helping students learn how to study textbook material and how to read narrative material. The ideas relate to the kinds of reading which students do in their school textbooks in science, social studies, mathematics, English, and literature and in the books they use to extend their education through reading on their own.

The first part of this booklet concentrates on the study type of reading and explains how students can apply study techniques to their everyday assignments. The fundamental skills of reading are reviewed and purposes for reading are pointed out.

The second part concerns the teaching of literature in the elementary school. Teachers have long read aloud to children and have encouraged them to read books of literary value; only recently have teachers given careful thought to the *teaching* of literature. This part of the booklet suggests how to call the pupil's attention to those aspects of literature that will enhance his understanding of the work and of the writer's craft so that he will enjoy and appreciate the selections he reads.

The chapter on reading narrative material in the secondary school focuses on the depths of understanding possible through teacher questions which lead students to read beyond the print in order to recognize the ideas the author is communicating and to apply these thoughts to themselves.

The International Reading Association acknowledges the contributions made by the authors of this booklet. The Association is pleased to present this publication in hopes that it will be of value to teachers who use it.

HELEN HUUS, *President*
International Reading Association
1969-1970

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Chapter 1

READING TO LEARN

• Why Do We Study?

WE STUDY for only one reason—to learn. Yet many students *study* to cover an assignment, to read a certain number of pages, or to put in a certain amount of time. Not all of these aims are important in themselves. The aim of studying should be to achieve particular learning outcomes. Becoming informed about new information and gaining new understandings of previously learned materials are the real aims of study, not just turning over a number of pages.

• What is Learning?

Learning is acquiring new ways of doing things or satisfying desires. Notice the *doing* idea in this definition. We do not consider learning as transferring facts from a book to someone's mind. We do not consider learning as storing facts or information in the mind. You have heard the expression "educated moron." This is a term applied to people who have merely transmitted facts from some other location to their minds. In our definition of learning much more than this is meant. A person has learned effectively when he can do well, whatever his work is, and succeed in life as a whole. No matter how many facts a person has, unless he can use those facts in doing his work well, in living happily, and in getting along well in life generally, he has not learned anything worthwhile.

• What Are the Fundamental Skills?

The art of learning requires various skills and many kinds of books and materials. In most formal learning situations the textbook is the basic resource and the student is expected to be able to read and study it to achieve certain learning objectives. At this point it may be helpful to summarize the fundamental skills which underlie reading in the content area to provide guidelines for reading books. Even though authorities may differ in identifying these skills, some insight can be gained from reflecting upon the lists presented by two writers. Spache (*6*) lists six skills which he feels are basic and necessary for successful reading of books in the content areas:

1. Ability to survey materials to determine
   a. general nature
   b. the main idea
   c. the appropriate reading approach
   d. the purpose for reading
2. Ability to relate knowledge gained by surveying to the choice of an appropriate reading technique
3. Flexibility in rate of reading sufficient to permit varying speeds, or reading techniques such as skimming, scanning, rapid reading, and study-type reading
4. Ability to handle graphic and illustrative materials effectively.
5. Skill in using the library and basic references peculiar to the field
6. Skill in general abilities such as rate, comprehension, and vocabulary

Davis (*6*) suggests that an instructor need not be an expert in reading to provide students with the necessary skills to aid academic success. He identifies six areas, quite similar to those of Spache:

1. Give attention to students' readiness for reading the assigned material.
2. Give attention to the readability of assigned textbooks and supplementary reading material.
3. Show students how to preview reading material.
4. Help students realize the importance of varying techniques of reading to fit the material and the purpose.
5. Help students to locate supplementary reading material on the subject.
6. Help students improve their knowledge of the vocabulary of the subject.

These skills will, as Coulter (*5*) writes, "... prepare the learner in the abilities necessary to understand, to interrelate, to implement, and to further explore the knowledge of the field." Because a student's specific reading abilities, skills, and interests vary from one subject to another, it is logical to conclude that reading skills and techniques peculiar to a particular subject should be taught in that subject. Research tends to show that training in how to read and study in a subject area promotes greater learning in that subject. Reading is a composite of many skills and a developmental skill which should be continuously taught in each grade and subject from first grade through college. While reading and studying are individual matters, it is good pedagogy to instruct students in basic methods and techniques which they can adapt to their personal use and development.

Chapter 2

SQ3R STUDY METHOD

EACH INDIVIDUAL has his own approach and his own techniques for studying. Different students will go about studying in somewhat different ways; different techniques are suited to different people. However, there are good rules to use to facilitate effective study.

One of the best known strategies for studying was proposed by Robinson (*14*). It is known as SQ3R: *Survey, Question, Read, Recite,* and *Review.* The technique has been tested and used with good and poor students. It is applicable at all grade levels and with modification can be used in all content areas.

• S = Survey

Effective study requires skill in evaluating books. To determine the usefulness of a book, one needs to be concerned with the information found on the title page: copyright date, author's name, and perhaps the author's professional status. By reading the preface the student will learn why the author wrote the book, what kind of book it is, and an indication of what purpose it hopes to accomplish. The table of contents is an outline of the book and it should be read slowly and thoughtfully to gain as much information as possible. One should be able to get a better conception of a book by reading the introduction, the summaries of each chapter, and the final summary at the end. To gain more information, the main headings and subheadings of each chapter should be read. The glossary, if one is provided, contains special meanings of words which may have a specific contextual meaning. Pictures, diagrams, charts, graphs, and other visual materials give additional clues to the contents of the book.

To locate specific information in a book or article, an individual should learn to skim. This procedure will enable the reader to look over a paragraph or several pages very rapidly to locate special data or to find the answer to a question. Skimming may also give the reader the general tone of the material and the style and kind of organization used by the writer.

Typographical and Visual Aids

Modern techniques of printing make it easy to read and study books. Variations in size of print and shapes of type within a book are usually indications that something of importance is being presented. Boldface type is used in chapter titles and paragraph headings. Italic typeface is used for emphasis and to stress special words or indicate the pitch of a word.

Methods of punctuation tend to draw attention to an author's meaning. Quotation marks around words, for example, may indicate that the author intends to place special emphasis on those words. Phrases that are set off with a dash or with parentheses imply that these phrases are segregated information or afterthoughts.

Special Word to Notice

The Chinese proverb, "A picture is worth a thousand words," and the modern adaptation, "The right word wisely chosen is worth ten thousand carelessly chosen words," are equally true. Basically, readers deal with words and some words deserve special attention. Words showing contrast, such as *however* and *yet,* keep guiding the reader to the author's meaning. Reference words and phrases, such as *this, that, these,* and *those,* with the contrast words, relate one part of the sentence to another. Words like *moreover, further,* and *besides* tell us to look for something more. Phrases that contain numbers (three reasons, four points) tell us how the thought is set up, and words like *in particular* and *especially* are usually used to indicate main points.

Surveying a Chapter

After surveying the book, the next step is to survey the chapter which is to be read. This survey should be thoughtful. A general purpose should be determined, before this process is begun.

In this step the student becomes acquainted with the overall picture or broad perspective of what he is going to study. Such a perspective is important for the same reason a map is studied before starting out on a trip or plans are developed for building a house before construction begins. In each case, a person needs to know the general outline in order to make specific and intelligent decisions relative to accomplishing the task—that is, how to achieve his purpose for reading.

In surveying a chapter, the first step is to read the title and the introduction if one exists. This gives a *lead-in* to the chapter, an opportunity to reflect upon the new content, and to relate this topic to information gained in previous study. The next step is to read the paragraph or section headings. These headings help identify how topics go together and follow each other. Most importantly, the headings give an indication of what the

main subject of each section is going to be. In other words, they direct the reading and study in the same manner that certain signs and symbols on a map direct a route of travel.

Headings and Subheadings

Several types of headings may be used. There are main headings and side headings. The main headings indicate the main topic or idea to be presented, while the side headings tell what topics are subordinate to the main topic. In some textbooks, another type of heading, the run-in side heading, is usually indicated by the use of italics. The headings are keys to the structure of the chapter.

Briefly, headings are a very important part of a chapter and of a book. The reader uses headings when he makes an initial survey of a book, when he makes an initial survey of a specifically assigned chapter, and when he begins a thorough reading of each paragraph. Generally speaking, by reading the headings in a chapter the reader will have a general idea of the information that will be presented. Such information will be supplemented by occasional reading of first and last sentences of paragraphs. The number of sentences read will be determined by the reader's familiarity with the subject—the more familiar he is with the subject, the fewer sentences he will need to read.

The final steps in the survey process are to read the summary, if one is included; make a preliminary study of pictures, charts, graphs, tables and other visual aids; and note unfamiliar vocabulary.

Purposes for Reading

The survey process is important for reasons other than those already mentioned. All students should have a purpose for the reading they do. Books can serve a variety of needs. The best way to read a book, therefore, depends upon the purpose for reading and upon the kind of material chosen.

There are as many purposes for reading as there are types of material to be read. In fact there are more purposes because the same material may be read for different reasons. Students must be led to understand the different purposes for which they read and to see that different purposes require different reading skills. One reads to secure information, relax, follow directions, find the solution to a problem, improve skills in reading, locate details, form opinions, secure evidence, and enjoy the rhythm of poetry. It is impossible to read without a purpose even though the purpose may not be a good one.

All reading material was written with a purpose in mind and one of the tasks of the reader is to understand that purpose. We cannot satisfy our

own purpose in reading unless we have a clear understanding of the author's purpose. For example, if the purpose of a biographer is to glorify his subject, we must be aware of the fact in order to use the material to fulfill our own purpose.

Teachers are responsible for giving students a purpose for their assignment; however, each student will be able to develop a more specific purpose as a result of the survey procedure. Basic purposes for reading might be determining main ideas, identifying details, making judgments, reacting emotionally or analytically, making an overall evaluation, recognizing hidden purposes or prejudices, making evaluations of style, diction, and ideas. Through the surveying procedure, a student may determine how difficult the material is and how familiar he is with the information being presented. On this basis, he is able to decide what specific reading skills he will need to use and at what rate he should read the assigned chapter to actualize his purpose.

• Q = Question

The Q in SQ3R stands for question. A large share of our knowledge was gained as a result of asking questions. We began to learn by asking questions as soon as we were able to talk. Most of our first questions were simple ones, prefaced by *why, where, when,* and *how?* As we became older, our questions became more sophisticated and as we asked questions, we learned. Questions help us to learn because they make us think about things that we want to know about and give us a specific purpose for learning.

During the survey process, the reader should begin to form questions to help establish a general purpose for reading: *What is the meaning of the title? How do the title and illustrations relate? What information is presented? What do the captions or headings of the chapter mean?*

The questions in our study-type reading are derived from three sources: those presented by the teacher, those developed by the author (emphasizing the ideas he believes the reader should be aware of), and those questions which the reader has. Questions asked by the individual are probably most important because the answers to one's own questions tend to make the greatest impression. Therefore, it is important that we learn to read and study with a questioning attitude.

The first step in the questioning process is to read the heading and turn it into a question by using one of the interrogative pronouns. In the beginning, the reader may not ask the right questions. Therefore he should remain very flexible while reading and be willing to change his questions when necessary. While becoming familiar with the process, it is a good idea to write down brief questions as they come to mind during the survey

process. As the reader becomes more skillful in the art of questioning, he will find that questions *pop* into his mind as answers to initial questions raise new questions.

Type of Questions

The good teacher uses a variety of questions. To answer may require memorization, evaluation, recall, recognition, comparison, summarization, discussion, analysis, decision-making, outlining, illustration, refutation, and inductive or deductive thinking. It is important for the reader to keep these types of questions in mind so that he can practice developing questions of various kinds. If questions are all of the same type, learning is not going to be complete and knowledge of the subject will tend to be narrow and less extensive.

The questions at the end of the chapter supplied by the author may well be used as a means by which the reader tests himself to determine just how well he read and understood the chapter. The same questions also aid the reader in knowing the kind and extent of the information that is going to be presented. As he reads these questions prior to his study of the chapter, key words should be tucked away in his mind to be used as *clues* to important ideas in the course of his reading.

- **R_1 = Read**

In order to answer questions, one must read. This brings us to the first R in the SQ3R method of study. Reading is and should be a very active process. The printed word and the author are to be challenged at every point, not for disbelief but to make sure that the reader understands what is read.

In reading through the first headed section, the individual reads to find answers to the specific question or questions developed. He should identify main ideas and details that support the main idea, identify and interpret the author's purpose, find a sequence of events, and analyze relationships. While he is reading, the individual will adjust his rate of reading to the purpose and difficulty of the material. Special attention should be paid to words and phrases that are italicized or in a special typeface.

Graphs, Charts, and Maps

A real need exists for systematic instruction in developing greater skill in reading graphs, charts, and tables. This method of presentation is found in special fields, as well as in general materials. Success in many high school courses depends on ability to interpret facts presented in charts and graphs, or types of graphs (e.g., bar, circle, line, and picture graphs).

Reading to interpret charts or graphs is a different kind of reading, yet it is essential in efficient reading. In order to understand graphs and charts,

students should be taught to read the title to determine the subject of the graph, read the figures or labels to determine what specific information is given, read both vertical and horizontal scales to know what they represent, and interpret the significance of the information on the graph as a whole.

Maps. The ability to read maps accurately is especially important today in order to understand articles in newspapers, magazines, and books. Maps are used in many lines of work such as agriculture, manufacturing, and business. Map-making itself is an important occupation in meteorology, military and commercial aviation, and navigation. To help students develop skills in interpreting maps correctly, systematic instruction is needed at different levels of complexity. Such a series of lessons should be prepared carefully so that students will receive training in the different skills required for reading maps.

In order to read and interpret maps correctly, students must understand the common language of maps. There are various terms common to nearly all maps—directions, distance, scale, latitude, and longitude.

The terms or concepts necessary for the interpretation of maps should be studied first. If students are unfamiliar with the terms used in reading a particular map, specific help should be given. The following exercises will be helpful in developing understanding of the common terms in the language of maps:

1. *Directions.* Exercise giving experience in indicating the four cardinal points of the compass should be given first.
2. *Distance.* Distances between points can usually be determined with approximate accuracy on a large-scale map (one which shows a small area in considerable detail) by use of a scale. Distances may also be computed by reference to latitude and longitude, although this method requires mastery of more difficult concepts and can well be made the subject of a separate discussion.
3. *Longitude and latitude.* Longitude and latitude are among the most important concepts for students to grasp. Basic to understanding of longitude and latitude is an awareness of the significance of direction.
4. *Location.* Places may be located on maps in terms of their relationship to other places and by their latitude and longitude.
5. *Time.* If students are to understand the problems of transportation, communication, news reports from foreign countries, and the adjusting of watches on transcontinental journeys, the concept of global time must be taught. Some basic facts to discuss are the source of time, how to measure time, how and why the Prime Meridian was established, and the number of time zones.

6. *Symbols.* To understand the common language of maps, students should understand the numerous symbols used on maps. The symbols used for rivers, railroads, cities, and capital cities, should be taught through practice in reading maps in order to find specific information. To be sure that students interpret symbols correctly, practice should be given in reading various types of maps (e.g. physical, political, rainfall, and product maps).
7. *Geographical identification.* Students must know the names of bodies of water and land masses in order to express themselves clearly in locating and describing places. It is also necessary for them to understand these terms thoroughly so that they may grasp the significance of historical events caused or affected by geographical characteristics. In using exercises to develop understanding of these terms, the teacher should begin by developing simple definitions and then, when these are learned, use various types of thought questions.

• R_2 = Recite

Without looking at the book and in his own words, the reader should attempt to reconstruct what has been read. He should try to relate his reading to other materials and to past experience, and attempt to answer the questions he has developed during the survey process. This recitation can take several forms—the reader can simply talk to himself, that is, give an oral recitation of the information that has been gained; he can make notes in outline form by jotting down key words and phrases; or he may explain what was read to someone else. It is said that an individual never really understands something until he can explain it to someone else so that they understand it. If there are no questions to answer, it is a good practice to stop at the end of each paragraph or section to summarize the main ideas and/or attempt to recall the information that was presented. Recitation and review must be a continuous process in order to counteract forgetting.

Values of recitation. Recitation helps improve memory, saves time, helps one to concentrate, aids one in correcting mistaken ideas, tells one when there is a lack of comprehension, emphasizes those points that one needs to stress or spend more time on in order to master material read, obliges one to set specific goals or purposes, helps a learner to build confidence in his ability to recall information later on, and helps to organize knowledge into meaningful relationships.

Recitation can take the form of review, also, wherein at the end of the class period and at the end of the week the learner summarizes the important ideas developed as a result of class discussion or other activities

engaged in by the members of the class. These weekly summaries will serve as a helpful means of review and also as a means of transition to the next week's lessons.

The amount of time spent in self-recitation depends on how much material is read, how difficult the material is, the kind of organization, and each individual's memory ability, as well as the amount of interest in the subject. Self-recitation generally should take place at the end of each section or just before each new heading.

Gates (*7*) found that learning is improved when a part of the study time is devoted to recitation or recall rather than when all the available time is given to reading. Generally the best results are obtained when about 40 percent of the time is devoted to reading and the remainder to recitation.

• R_3 = Review

Review, whether through notes or through rereading, should be an exercise in critical reading and thinking. Basically there are two methods of review: review by reimpression and symbolical review. Reimpression is reviewing by rereading. Symbolical review is done through recall, self-recitation, class discussion, tests, and summaries. Symbolic review encourages thinking, assimilation, integration, and organization. It tends to be review with a purpose and with an eye toward application.

Any one of the following techniques may serve as a basis for review: the student-developed outline, questions prepared by the individual, careful note-making in a separate notebook, or underlining of special points in the textbook itself.

Stroud (*17*) pointed out that review should be more than a review or rereading of materials; it should result in an extension and reorganization of what has been learned. Review should be a critical reexamination with a goal of integrating the content and acquiring useful generalizations. Review may serve to relate material studied at one time to material studied at another, with the result that both sets of material are better understood and better remembered.

Reasons for review. Review helps overcome the effects of forgetting and is a practical means of integrating what has been learned from a textbook, lecture notes, outside reading, and other sources. Review sessions should be planned and a part of each person's regular study schedule. Review sessions should tend to be cumulative as the school year progresses. Outlines of chapters and main ideas developed in class discussions should be summarized and briefly reviewed before beginning a new assignment. Brief reviews such as this can provide a smooth transition from one lesson to another.

• Conclusion

Every step in the SQ3R method of study has been proven a necessary link in a chain that leads to most effective study. Instruction in the use of this technique will aid students at all grade levels to become more efficient in their study and will help them to learn more effectively. To become truly proficient in the use of this skill, practice and regular application will be necessary. It should be a major responsibility of each teacher to provide as many supervised lessons and experiences as are necessary to achieve this goal.

(See Appendixes A, B, and C for a suggested guide, questions, and sample test for use in presenting and teaching the use of the textbook.)

Chapter 3

READING NARRATIVE MATERIAL IN THE ELEMENTARY SCHOOL

• Characteristics of Literature

Literature Defined

"GREAT literature," said Ezra Pound (*13*) "is simply language charged with meaning to the utmost possible degree," and a dictionary (*18*) defines literature as "writings of a period or country, especially those kept alive by their beauty of style or thought."

These definitions focus on the language aspect of literature, the adept use of words to convey ideas, as the central factor. In his preface to *The Rhetoric of Fiction,* Booth (*3*) distinguishes "didactic fiction," that used for propaganda and instruction, from "nondidactic fiction," where the author consciously or unconsciously imposes a fictional world upon his readers. Literature for pupils from kindergarten through grade six, as usually conceived, includes both didactic and nondidactic fiction, while secondary schools often include only the nondidactic fiction in their literature courses. It is difficult to separate the fiction for younger children, because most of their books do instruct, albeit indirectly, regardless of the intent of the author.

Types of Literature

Types of literature are classified according to form rather than content or style. The term *genre* (zhän re) has come into popular use, especially at the secondary level, and recently has been applied at the elementary level as well. The word comes through French from the Latin *genus,* meaning kind, and when applied to literature, refers to the various forms in which literature may be couched. These forms include:

short story–folktales, modern fanciful and realistic stories, often found in picture books for the very young; myths, legends, and hero tales.

fable–an episode, often having animal characters, that teaches a lesson.

novel–longer fictional works containing a story line or plot that continues throughout the whole book.

biography–both fictionalized and factual accounts.

drama–plays written in traditional format, with stage directions included, but these for young children are rare indeed (*The Scarlet Thread* by Mary Hays Weik is one of the few).

essay–the inductive or deductive analysis of a problem or topic.

poetry–writing characterized by rhythm, meter, and stanza; by tone and symbolism; by pithy language and sensory appeal.

For children of elementary school age, literature most often falls into the classification of short story, fable, novel, biography, and poetry, with drama and essay left for the more mature students. School programs vary in the emphasis given to each of these in the curriculum and in the specific assistance provided to pupils in helping them learn how to read each type. This section focuses on the reading of narrative materials–short stories, fables, and novels, primarily, though the suggestions can also be applied to historical or biographical fiction as well.

• Principles for Teaching Literature

Any approach to literature reading and study is based upon certain fundamental principles, philosophy, and point of view. If literature is conceived as primarily a work of art, emphasis will be given to the criticism of qualities inherent in the work itself, the intrinsic values found in the situations, characters, and events which contribute to the work as a "diversified totality." This view is consistent with the New Criticism that had its heydey in the forties (*19*).

If, on the other hand, literature is concerned with extrinsic factors that focus on the author's life, the era from which the work sprung or in which it is laid, or its position in the stream of literary or social history, emphasis will be placed on historical aspects surrounding the work.

A practical answer to this either/or dichotomy is proposed by Wellek (*19*) who makes a plea for collaboration among literary theory, criticism, and history, for ". . . they implicate each other so thoroughly as to make inconceivable" one without the other.

The following assumptions and principles form a necessary backdrop in considering how pupils can be taught to read literary materials:

1. It must be assumed that a pupil can read the material at the literal level, at least. If he cannot, only two alternatives are possible–either the teacher helps him read it or an easier selection that the pupil *can* read is chosen. (For practical purposes, this means pupils must be given literary

materials at their instructional or independent reading level, hopefully the latter, depending upon the teacher's purpose and method.) Too often, pupils who are stumbling through material, merely translating the print into isolated words, are expected to view the work as a total literary experience.

2. A balance must be achieved between *enough* analysis and over-analysis. For some works, the less said the better; for others, no real understanding can come unless pupils have help in clearing up misunderstandings and in closing gaps in their knowledge.

3. Attention must be paid to the types of selections chosen for study so that a balance is achieved, not necessarily by including an equal number of pages or items but by achieving an informal balance that acquaints the students with the world of literature and with their literary heritage.

4. It is imperative that the works chosen represent the best of their kind so that students will receive an enjoyable and worthwhile experience and obtain a measuring stick against which to compare other works of the same *genre*.

5. The backgrounds of the readers, individually and collectively, must be considered in selecting and teaching the material. However, this is not to be construed as meaning that the pupils must necessarily have backgrounds similar to each other or to that of the book characters, but that the student should possess the prerequisites that allow him to understand and to gain from the literary experience. In fact, the work itself sometimes provides necessary background for later study, as mythology does for Shakespeare. Perrine (*12*) points out that "literature can be used as a gear for stepping up the intensity and increasing the range of our experience, and as a glass for clarifying it . . . For literature is not only an aid to living but a means of living."

6. Suggestions for reading literature are meant to be just that—possibilities, not prescriptions; not all ideas can be used for every work, nor do all students necessarily perform the same activities each time. Each student should be led to sharpen his ability to judge quality for himself and not just repeat what someone else—his teacher, his peers, or a critic—has said. This view recognizes that there are no right or wrong answers, only levels of reaction, of understanding, and of expression.

7. Teachers need to remember that the *what, when, where* kinds of questions are likely to require mere recall, that *how* questions more often than not relate to the structure of the selection or to the craft of the writer, and that *why* questions ferret out hidden cause-effect relationships or expect the student to analyze in terms of his experiences. Teachers should then go one step further to the seemingly flip *so what? So what* does this book mean to that individual reader? Does he allow the book to

involve him personally to the extent that he will go out and do likewise —or does it forcefully tell him to put on the brakes and come to a dead halt? Unless reading has important personal results, one might well question, *why bother?*

• Suggestions for Teaching Narrative Material

While ideas suggested here may seem unncessarily analytical, this is not the intent. These are meant as alternatives for a teacher who may wish to vary her procedure or as checks to remind her to treat these in her literature teaching. Before introducing a book, the teacher needs to reread the complete work under consideration in order to have the material fresh in mind, for she is at a real disadvantage if she has forgotten the fine points. This preparation allows her to ask very specific questions regarding that book or story and to know when a pupil has given the best answer to such questions. Pupils still will be expected to cite evidence for their statements and to check concepts and ideas with one another, for their varying points of view often make for sprightly discussion and give them experience in defending a position.

In practice, a teacher may use an illustrative selection with the class as a whole for the purpose of teaching them how to read or how to think about various types of literature. The objective is to give each pupil a method for approaching a literary work so that he can enjoy it more than if he merely used his present skills in a random fashion.

While the teacher's purpose is clearly defined, the teaching can still be done in an informal manner. Literature lessons should be planned, just as art and music lessons are planned, but the fact of planning need not result in stilted, formalized, rigid teaching.

Though the ideas presented here may seem to overemphasize specific, detailed analysis, these suggestions have been included because many elementary school teachers have not had preparation in literary criticism and need to know what aspects can be applied at this level, and because few elementary schools have a curriculum for teaching literature. If they do, the contents may include little more than a list of books and poems and suggestions for creative activities stimulated by the literature.

These suggestions for analyzing and criticizing literature are to be used with discretion. Each work must be seen as a whole and enjoyed for its interesting, exciting, or informative content. The pupil's reaction to the work as a whole is still a good barometer to utilize. However, a pupil's reaction can be heightened and intensified when specific content, treatment, ethic and moral appeal are singled out for special attention and discussion, for pupils must be led to recognize what they actually see.

The following suggestions for teaching narrative materials, some in the form of questions, are grouped under seven headings: structure, setting, characters, plot, style, ethic, and format.

1. Recognizing form and structure. Adler (*1*) emphasizes the importance of first recognizing the kind of work being read, then grasping the overall unity of the book as a whole. These questions have this overall view of the work as their focus:

a. Is this a true story? How can you tell? Could it have happened?

Little children who learn to distinguish between the obviously fanciful and the realistic then will need to distinguish between the accurate and factual and the merely realistic. Even at adult levels, it is often difficult to separate the factually true in a biography from the author's interpretations, especially when dialogue is included. The *Could it have happened?* question relieves the reader of checking all the facts but makes him responsible for recognizing reality versus make-believe or spoofing.

b. What type of story is this?

The types already mentioned would be the alternatives, with possible additional classification under traditional or classical categories, and modern or contemporary. Fanciful stories could be classed further as magical, droll, or *pourquoi;* and realism could be further categorized as historical fiction, biography, science, or social history.

c. Draw four or a specified number of pictures that tell the whole story.

This idea is very practical for younger children but can be used with any age. The number of pictures will obviously vary with the story. Folktales are easy to try as a starter, because their structure is so neatly defined. Some of the modern fanciful stories in the folktale pattern, like *Ask Mr. Bear,* are also suitable.

d. Make a short summary of three or four sentences for the book or story which would be suitable for an annotated bibliography.

These summaries might be placed on cards and filed for future reference as an aid to those who are hunting for a book to read. These might also have special purposes, such as favorite books for Christmas giving, or on special topics like sea stories.

e. Make a sketch or diagram showing the movement throughout the book.

The sketch might be composed of circles, lines, arrows, color, or other graphic means that will give a unified view of the total work. Conceivably, some pupil may make a time line with daubs of color symbolizing the shifting moods of the different episodes—black for problems, yellow for solutions, red for excitement, and so on.

The story-within-a-story might be depicted by using a straight line for the main thread, with bypaths for the stories-within-stories. Even little children can recognize this form, as when Little Bear goes to visit Grandfather, who tells him a story about a goblin.

A sketch might take the form of a map, such as found on the end papers of *Winnie-the-Pooh,* or it might be similar to a maze or to a parcheesi game, with winding roads and highway signs.

f. Choose two books with a similar topic but different type of structure and compare their effectiveness. Stories of the Oregon Trail might be used; for example, *Of Courage Undaunted* by James Daugherty, and *The Oregon Trail* by Richard Neuberger.

2. Identifying the setting. Setting refers to the specific locale of the story action. It may be described in detail, or it may only be inferred by the reader. It may specify an exact time and place, or it may be only within a general span of time or geographical area. The time elapsed during the action may be spelled out, almost minute-by-minute in some instances, or there may be but vague connections between episodes. The following questions focus on setting:

a. When is once upon a time?

Little children have no recognition of chronology and may guess that *once upon a time* occurred when the teacher was young, but at least they distinguish between *then* and *now.* It is not until children are about twelve years of age that they develop an understanding of chronology, and even some adults are hazy about the thousand years between 2000 B.C. and 1000 B.C.

b. What are some of the words used to give an impression of relative time? of general area?

For *time,* students might list *now, later, in a minute, when that was completed, the next morning, teatime, during Ramadan,* and so on to higher levels as they cite from the stories they read. For *area,* they might designate places as *nearby, far away, over the ocean, up North, downstream, West, the frontier, in the next village, over the mountain, to market,* and *at the foot of Popocatepetl.*

c. How do you know when the action in this story took place?

For example, in a pioneer story, what clues are there if it happened during the Colonial Period? the settling of Kentucky? the opening of the Midwest? the California Gold Rush? Alaska? Students would be expected to note such clues as historical events cited; terrain and place names given; kinds of clothing, food, shelter, and tools being used; modes of transportation; items of conversation and typical expressions included; books, newspapers, and magazines mentioned; and other similar details.

d. Could this same story have happened during another time and in another place? Why would it have been better or not so good?

Chendru, for example, could not likely have taken place in the Middle West, for the boy Chendru has a pet tiger cub. Had another animal been the pet, the setting would be more interchangeable, such as is true of Sterling North's *Rascal.*

e. What differences are there between our community and the one used as the setting of the story?

From pupils' answers, the teacher can obtain information regarding their ability to put themselves into the setting of the story and to note the details that make for variation and similarity. Factors such as the neighborhood, shopping areas, social institutions, civic affairs, and community cooperation could be noted.

f. What aspects of the setting can be anticipated if a few specifics are given?

Students here are expected to extrapolate from data given to complete the picture. If the action takes place in a castle during the Middle Ages, for example, the accoutrements of chivalry might be assumed. If the locale is suburbia of today, certain images are anticipated—individual houses with two-car garages and lawns, shopping centers, commuting fathers, less congested streets than in the city, and so on. If the setting is a ranch, the images include corrals, sprawling buildings, cowboys, and animals.

3. Understanding the characters. The development of characters in a novel and the insight obtained about characters in a short story are central to the purposes and function of literature. Levine (*9*) points out that when a student

> . . . reads *The Red Badge of Courage,* for example, he necessarily becomes aware of the dramatic shift in the hero's behavior and in his attitude toward war. He may not fully understand the causes or recognize the full nature of the change, but he can see that all the events of the story focus on the hero and have their effects on him; and even if the student is initially far more absorbed in the excitement of the war than in the changes in the hero's character, it will not seem to him stretching things if one tries to show that the progress of the book is the progress of Henry Fleming's character.

The following questions are typical:

a. What characters other than people are found in this and/or other stories?

Young children have little difficulty in identifying animals, fanciful creatures, inanimate objects, or natural phenomena as characters. Some of them regard these as peers and playmates, otherwise why would they consider Peter Rabbit a mischievous boy rather than a meadow type

rabbit, or the fairy godmother in "Cinderella" as a very real person, just as are the Gingerbread Boy or the North Wind, who blows the meal out of the Lad's bowl? The Little House that sits resignedly in the midst of a growing city, or Mike Mulligan's steam shovel, Mary Anne, or the errant tugboat, Little Toot, are all childhood favorites that possess the children's own characteristics.

Older children recognize animal characters in *Wind in the Willows* for the human foibles they exemplify, and readers of various ages see in the characters of fables, like "The Ant and the Grasshopper," "The Dog in the Manger," or "The Fox and the Grapes," their human counterparts.

At a more sophisticated level, mythology abounds in fanciful characters like half-human fauns and satyrs, ugly gorgons, or wonderful steeds like Pegasus.

b. How do you learn to know the characters in a story?

Students need to understand the various ways in which authors communicate character development and hence provide readers with the raw materials from which they make their inferences: 1) through descriptions of physical or other characteristics; 2) through actions the character performs; 3) through the way his actions influence the actions of others, as well as affect himself; 4) through dialogue or conversation; 5) through the character's own thoughts; 6) by his reputation or what other characters think or say about him; 7) through an illustration that interprets him, as Sir John Tenniel has done for Alice, or Howard Pyle for Robin Hood. Pupils can enjoy hunting for clues and accumulating the hints as they continue reading a longer work.

c. Does the character change or develop throughout the story, or does he stay the same?

Students can cite passages that support their answers. For young children, the Little Eddie books or those about Henry Huggins or Madeline are good for the latter purpose, while Little Toot, Pinocchio, and Edmund in the Narnia stories by C. S. Lewis show real change of heart.

Older readers see dramatic changes in Caddie Woodlawn, Peter *(A Place for Peter),* and Mafatu *(Call It Courage),* while Tom Sawyer and Huck Finn, and Julie *(Up a Road Slowly)* develop somewhat more gradually, and Henry Reed stays rather much the same objective, ingenuous lad throughout all three volumes that have been written to date as his journals.

d. Why do the characters act as they do?

This probes the motivations of characters and attempts to get students to see actions as motivated, just as their own actions are, though sometimes unconsciously. *The Borrowers Aloft* is a good example, for here the actions are concentrated toward a simple goal—freedom.

e. How has the author set off, or highlighted, the main character? What is his relationship to other characters?

Pupils can be led to recognize character foils, conscious contrasts and comparisons among characters, beginning with Thomas Day's *Sanford and Merton* to the contemporary *Did You Carry the Flag Today, Charley?*

f. What is the place of the narrator or storyteller?

Some stories intrude the storyteller into the story, such as in *Time at the Top* by Edmund Ormondroyd, where the author explains how the story came to be, or famous Amos of Robert Lawson's *Ben and Me,* who told the story and took all the credit for Ben's achievements. A somewhat different shift is found in *Through These Arches* by Katherine Milhous, where the action moves from *then* till *now* and back again with great ease, or in *Winter–Telling Stories,* by Alice Marriot, where each begins, "And Saynday was going along. . . " and then comes the story.

4. Understanding plot. Plot consists of the solution of a problem, the step-by-step way in which it is accomplished, or the series of incidents moving towards a climax with resolution of the conflicts; in some cases the plot consists of a loosely connected group of seemingly unrelated incidents until the delayed reaction of the reader places them into focus.

The following questions help pupils see individual events in relation to the plot of the story:

a. What are the main events of the book that lead to a solution of the problem? What happened after the problem was solved?

Some plots can be described as scenic, others as panoramic in scope. Students can see that the time covered differs, for the former treats only a short period of time and represents the action with dialogue rather than narration, while the latter takes a longer period and utilizes time-consuming conversation to make its points.

The difference between dramatization (with dialogue) and description in providing a well-rounded character development rather than mere statement helps the students see the importance of judging from the full range of information available rather than just accepting an author's judgment of a character as stated.

Students need to recognize the basic conflict of the story (*8*): is it ". . . between characters (man *vs.* man) or between man and nature, man and environment, man and society, man and God, man and himself (i.e., one facet of his personality against another)"?

b. Make a diagram to show the rising and falling action throughout the story.

Each chapter may generate a certain suspense that is capped by the chapter climax, while at the same time the main thread of the story moves

toward the climax of the total work. One way this might be illustrated is to show a series of lines, each having an upward swing, with a slight drop off after the climax, with the series itself also moving upwards on an incline toward the chief climax of the book. These peaks for each chapter could be identified, as well as the pace of the movement toward fulfillment.

c. What other stories or books have plots similar to this one?

Mystery stories could be analyzed here, or fairytales, for often these have similar skeletons. The stories by one author might be compared, or a list kept of story patterns with examples collected for each.

d. Could the story have happened as written? Why or why not?

To be considered here are internal consistency of action, relation to practical reality, and logical outcomes. Often the line between fact and fiction is quite fine, especially in humorous stories like *Homer Price* or *Henry Huggins.*

e. How does the action in the story affect the character?

The interrelatedness of various elements that comprise a good story is recognized, for characters cannot be separated from their actions nor from setting or symbolism. *Blue Willow* by Doris Gates is a good example, for here Janey Larkin's actions are influenced by her blue willow plate and what it symbolizes.

f. Compare the plots for short stories and novels.

The important influence that length plays in choosing situations and incidents can be noted and related to theme, characterization, and style. Moody (*11*) tells about submitting what he thought was a short story as an assignment for his writing class, only to have the teacher make the comment that he should expand it into a book. He did, and *Little Britches* resulted.

g. Write or tell another incident, either to continue the story or to fill in between incidents already included.

For pupils who are at home in the world created by the story, this provides few problems; for those who are not, to project themselves realistically into an imaginary community may require more background and understanding of an ear, a location, a group or level of society than they possess. When possible, students should be given first-hand experiences to aid in making material meaningful to them; when this is not possible, historical and geographical settings can be simulated by a variety of visual aids.

h. What is the theme of this book? What is the story *about?* Compare this book with others, both traditional and contemporary, that are similar in theme.

Theme pervades the actions and runs like a unifying thread throughout, contributing to the internal consistency and the impact of characters and their actions. Theme relates to the underlying universal truth exemplified by the work. Theme deals with philosophy and values accepted by society as necessary for its own preservation, values such as life and death, friendship, love, courage, integrity, responsibility, loyalty, justice, and respect for law and order.

Charlotte's Web shows what friendship and loyalty mean; *Johnny Tremain* demonstrates the effect of pride and the importance of commitment; *The Saturdays* and Joan Phipson's *Family Conspiracy* show children as capable and ingenuous, as does *The Mixed Up Files of Mrs. Basil E. Frankweiler.* Scott O'Dell's *The Black Pearl* contains avarice, beauty, and despair. The constant conflict between Good and Evil underlies C. S. Lewis' Narnia books, Madeline L'Engle's *A Wrinkle in Time,* and Alan Garner's *The Moon of Gomrath.*

i. How is plot related to structure and theme?

While these aspects are similar, students need to sort out the differences between the three so that they know precisely of what they speak. Structure can be viewed as the skeleton; plot, the meat on the bones; and theme, the sinews that hold the body together.

j. What does this story really mean in addition to what it tells? What is the author trying to say through these characters? What do you see in the story regardless of what the author may have meant?

Here are involved allegory, a story with underlying meanings, and symbolism, using something to represent something else. Since these interpretations are on a higher level of abstraction than the story line or content, most pupils need help at first to understand what is meant. To understand underlying meaning requires getting beneath the specific details of the story to the fundamental concepts of Good and Evil. Specifics are related to theme, which deals with content and topic, but Good and Evil relate to fundamental ideas and values, regardless of topic.

In the Laura Ingalls Wilder books, Ma's shepherdess serves as a symbol of the security of home, and Sarah Noble's red cloak serves as her symbol of courage when she wraps it around her and hears again her mother's words, "Keep up your courage, Sarah Noble; keep up your courage."

5. Recognizing and appreciating style. A writer's style is an artistic mixture of idea, vocabulary, syntax, figures of speech, and point of view. It is a major factor in distinguishing literature from writing of less quality, and in giving an author a distinctive signature. Style is merely a vehicle for conveying an author's ideas and thoughts to the reader; it is chiefly a means to another end, yet sometimes has become an end in itself. Some

readers are so influenced by an elegant use of language that they never get behind the words to the ideas. Critical readers recognize and appreciate the contribution that style makes to a work yet go beyond to consider the ideas thus expressed. The following questions focus on style.

a. Give evidence to show that the level of language and the tone of the work are congruent with the topic and treatment.

Here might be discussed such devices as hyperbole or understatement, asides, refrains, rhetorical questions, explanations, and the level of formality of the language used. Myths are one example, as in *The Children of Odin,* where the dignity of the style is consistent with the lofty theme.

b. How does the author utilize devices such as flashback, foreshadowing, chronology, or monologue to move the story forward?

Flashback is not so often used in writing for young children as for older readers, but *Ride on the Wind,* by Alice Dalgliesh, is an exception. This book is based on Lindbergh's *The Spirit of St. Louis,* in which he describes his lonesome journey across the Atlantic. As he flies, he remembers experiences from the past, and a series of flashbacks form one thread of the story; the other is the flight itself.

c. How does the author's choice of vocabulary enhance the scenes? the characterization? the action?

Words vary in their ability to stimulate sensory impressions. Some are vivid image-bearing words that call to mind the image expected—nightingale, wallaby, porpoise, Taj Mahal, Parthenon, Apollo 8, Sydney Harbor Bridge—if the reader has enough experience to know the word. Other words carry action and sound; still others call up associations and connotations that enhance its meaning and increase its precision.

d. What happens when the order of words in a sentence is changed?

The influence of syntax can be seen when words are scrambled. A simple illustration will suffice. In Dr. Seuss' book, *The Cat in the Hat,* one line reads, "All that cold, cold, wet day." Try changing it to "All that wet, cold, cold day," and the difference is at once apparent. Or omit one "cold" and note the effect.

Syntax also influences mood, as the symmetry or flow of language is structured to create various sounds, cadences, and feelings. The staccato style of subject/verb/object repeated in short sentences creates a kind of acceleration and feeling of hurry, hurry, while longer, descriptive sentences slow down the action and create a more thoughtful approach. The sound of a well-written prose passage read orally may give quite a different impression from a silent reading of the same passage. The ease of making transitions from sentence to sentence and paragraph to paragraph depends in part upon cadence as well as on transitional words and phrases like

"therefore" or "nevertheless." Just using such words, however, does not assure the proper transition, for the correct relationship must be expressed.

Noting subtleties in style can lead to greater appreciation of an author's writing skill; overdoing it can lead to rejection of that author or any other.

e. How does the author use figures of speech—simile, metaphor, and personification—to create sensory images?

In the past, some teachers have concentrated too much on figures of speech as a form, rather than emphasizing the contribution these can make in illuminating the text. Figurative language adds to enjoyment when the reader has the proper background for understanding the connotations. For example, in *Wind in the Willows,* the following statement describes the sound of the animals running in the Wild Wood: "The pattering increased till it sounded like sudden hail on the dryleaf carpet spread around him." To those who have seen and heard "sudden hail," the urgency of the pattering will be keenly felt, and the sound on the "dry-leaf carpet" will be imagined by those who know how crisp leaves crackle when nuts or rain or hail fall on them. Or another example from the same source, "Disregarding Rat, he (Toad) proceeded to play upon the inexperienced Mole as on a harp," has connotations beyond the mere plucking of harp strings. While acquiring the necessary background takes time, it is time well spent, for understanding relationships such as these provides occasions where "making haste slowly" will reap rewards in the future.

f. What techniques does the author use to introduce humor into a situation?

An adequate discussion of humor requires more space than is available here. However, a study of the development of humor in children to locate shifts and changes with age helps illuminate the children's choices of books that are considered "funny" at various age levels. Adults whose sense of humor is at an immature level will find humor in topics and language that the mature adult shuns. Puns seem to come in for more than their share of criticism, but at about age ten these are very potent sources of humor and reflect children's awareness of language and precise word usage. Humor based on incongruity of size explains the fondness of the very young for "Peter Peter Pumpkin-Eater," "The Three Wise Men of Gotham," and "The Old Woman Who Lived in the Shoe." Pupils in later elementary grades find humor in situations where children can cope with problems that baffle adults.

g. From what point of view is the author writing? How do you know?

Traditionally, young children have not been expected to like books written in the first person, but the success of *May I Bring a Friend?,* the

Henry Reed books, which are his journal, and *It's Like This, Cat* have done much to dispel this notion.

Point of view also refers to the author's attitude to the subject matter or topic, his attitude to the reader, and what he wants the reader to obtain from the work. Point of view, in addition, refers to what the reader himself sees as he reads. In *Through These Arches,* the reader must shift from *then* to *now,* and in *Hitty: Her First Hundred Years,* the doll's-eye view is maintained throughout.

The author-as-narrator and the author-as-observer also need to be recognized. Some characters speak for the author; others speak for themselves as a created character, a *persona,* that operates independently of the author–a kind of Pinocchio or Pygmalion.

Point of view also refers to the author's all pervading view of the world that creeps into his work, consciously or unconsciously, and tinges his writing with irony, satire, tragedy, or comedy.

6. Recognizing ethic. Though *ethic* and *theme* are related concepts, they differ in that ethic is concerned with the value system on which the theme, which deals with values, is based. What is ethical in one society may not be so in another, for it may go contrary to accepted religious or ethical beliefs.

Questions that try to get at the heart of the value system without becoming overly didactic or preachy are difficult to formulate. Perhaps this is the place for the reader to discover for himself the moral issues and lessons. Teachers could ask:

a. Does this story have a moral; If so, what is it?
b. What can the story teach us that will be true for today?
c. How can the story relate to our (my) own actions?
d. How are some fanciful stories different from similar realistic stories in their accepted values?

For example, folk and fairy tales arose from a primitive culture where violence and crudity were the mode rather than the exception. The code was much more direct and simple and is reflected in the stories. Children, too, have a simple ethical code, and they view stories from their level of sophistication. They do not consider Puss in Boots as a liar, a murderer, and a schemer, which he was. They see the great good he did in ridding the countryside of the ogre and substituting his Master in the castle. In *The Five Chinese Brothers,* the other four *should* help their brother escape execution because the King's son was drowned, for the brother *did* try to hold the sea in his mouth as long as he could, but the King's son *did not come when he was called*–the ultimate in disobedience!

Behind any story is an ethic. It is at this level that the *So what?* questions are answered. So *what* does the story really mean to each reader

–or does he slough it off with a "not for me," and go his way untouchable? For if he does, his education is not likely to take.

While a plea must be made for using material which is relevant to the reader, he also has the responsibility of seeing relevance for himself; no one else can do it for him.

7. *Appreciating format.* The format and makeup of a book give a visual and aesthetic experience that extends beyond its content. The quality of bookmaking–paper, typeface, spacing, binding, and size–affect the reader's approach and acceptance. Note how any reader handles a gild-edged book or a large volume with beautiful art reproductions. The attitude of reverence for quality is obvious. Contrast this with the disgust displayed by a reader who picks up a newspaper and finds that it is yesterday's edition, or the casual way some paperbacks are discarded.

Illustrations for books must meet criteria of quality, just as the contents must. These questions focus on the role and contributions of the pictorial matter:

a. How do the illustrations enhance the contents without revealing the major points?

Many of the picture books tell the complete story through the pictures, but their very quality is reason enough to look and then look again. Some books, such as *Paddle-to-the-Sea* by Holling Clancy Holling or *Benjamin Franklin* by Ingri and Edgar Parin D'Aulaire, contain additional information in small marginal sketches.

b. How do the technique, style, and color fit the content?

That master of the line, Randolph Caldecott, not only illustrated the Mother Goose rhymes but often showed what happened afterwards, as he did when Mother Fork and Father Knife led their errant Daughter Spoon home, after she ran away with gallant Dish. The graceful, gay, colored pictures maintain the light touch appropriate for such a romance, yet contain the background detail appropriate for the era.

Illustrations for fanciful stories should maintain an air of the magical even though presented realistically, as Felix Hoffman does in *The Sleeping Beauty*. Marcia Brown's *Cinderella* is appropriately vague and delicately pink-blue, and Hans Fischer's *Puss in Boots* is sophisticated and dashing. Interesting comparisons can be made by choosing a subject or topic and noting its treatment in different illustrations–subjects like houses, trees, cats (or any animal), trucks, cities, or the ocean.

Since many techniques are now used for illustrating books, teachers should find these sources on book illustrations helpful:

Diana Klemin, *The Art of Art for Children's Books: A Contemporary Survey*. New York: Clarkson N. Potter, 1966.

Henry C. Pitz, *Illustrating Children's Books.* New York: Watson-Guptill, 1963.

Bettina Hurlimann, *Die Welt im Bilderbuch.* Zurich: Atlantis, 1964.

c. How are text and illustations placed on single or double pages to create unity and movement?

When author-artists write and illustrate their own works, this unity of print and picture is likely to be achieved. Virginia Lee Burton's *Life Story* shows an artistic combination of text and illustration in a book meant for the middle grade child. The artistic whole should be considered in evaluating books at all levels, not just picture books for the very young. Other artistic combinations are found in *Time of Wonder,* by Robert McCloskey and *Seashore Story* by Taro Yashima.

d. What can be learned about the story from the pictures? How does one *read* a picture?

While little research has been done on picture reading, that by Buswell (*4*) points to the importance of seeing the *gestalt,* the total impression, as well as the details. This is partly a function of intelligence and partly a function of maturity. In discussing a picture of a farm, for example, little children will first name objects. Older children will recognize the picture as that of a farm, while more mature viewers will create a story about the picture and the people and animals in it.

Beautifully illustrated books available for children at all levels in the elementary school should be singled out for special mention and discussion. Principles learned in art classes can be applied to these books as pupils begin to see the interrelatedness of one art form to another.

Summary

In this chapter, literature is defined as language that conveys ultimate meaning to its readers and is characterized by beauty of style or thought. The types or categories into which literary works are usually classified are pointed out as well as the principles or considerations of which the teacher must be cognizant if the teaching of literature is to succeed in the classroom. The body of the chapter presents suggestions for teaching pupils how to recognize and appreciate form and structure, setting, characters, plot, style, ethic, and format, including illustrations. It must be remembered, however, that the author's techniques as exemplified in his works are the total impact of the work itself, and teachers must be aware of overly analytical approaches that can kill pupil interest and enjoyment. The development of lifetime readers is an important goal of reading, and teaching is meant to facilitate its achievement.

Chapter 4

READING NARRATIVE MATERIAL IN THE SECONDARY SCHOOL

THE READING of narrative materials at the secondary level is primarily a personal process. Consequently, creative students who are presented interesting selections to read by a knowledgeable and dynamic teacher will invent their own approaches for reading narrative material. Yet, developing such reading techniques is often difficult for the average student. These students are often aided in reading narration if they are taught a theoretical construct to guide their thinking. The Profundity Scale is an example of such a construct. Specifically, the Profundity Scale was devised to aid the reader in determining and evaluating the profundity of an author's theme.

• Levels of the Profundity Scale

The scale consists of five levels or planes: *physical, mental, moral, psychological* and *philosophical.* At the *physical plane,* the least profound level, the reader is aware primarily of only the physical actions of the characters. An example would be his seeing Margaret Mitchell's *Gone with the Wind* as a series of battles and the burning of cities.

At the second level, or *mental plane,* the reader is aware not only of the physical actions of the characters but of their intellectual actions as well. Again from *Gone with the Wind,* an example would be the reader's becoming aware of the machinations of Scarlet O'Hara as she strives to gain her own ends.

The third level is the *moral plane.* At this level the reader is aware of the physical and intellectual actions of characters in the light of an ethical code. In other words, the reader now passes moral judgment on the behavior of the characters. An example would be the reader's judging Scarlet O'Hara's endeavors to win the affections of Ashley Wilkes, another woman's husband.

The Profundity Scale for the Evaluation of Literature as applied to *Gone With the Wind* by Margaret Mitchell

Physical Plane

Reader is aware primarily only of the physical actions of the characters. Example: The battle scenes and the burning of Atlanta.

Mental Plane

Reader is aware of the physical and intellectual actions of the characters. Example: The machinations of Scarlet O'Hara.

Moral Plane

Reader is aware of the physical and intellectual actions of characters in light of an ethical code. Example: Scarlet's endeavor to win the affections of Ashley Wilkes.

Psychological Plane

Reader is aware of the psychological forces influencing the characters' physical and intellectual actions in light of an ethical code. Example: Scarlet's rebellion against the social mores of the Old South.

Philosophical Plane

Reader is aware of the universal truths expounded by the author through the physical, intellectual, and ethical behavior of the characters under the influence of psychological forces. Example: The pageant of the decline of the way of life of the Old South.

At the fourth or *psychological plane* the reader is aware of the psychological forces influencing the characters' physical and intellectual actions in the light of an ethical code. In other words, the reader sees the psychological dynamics or the *why* behind the characters' ethical behavior. Observing Scarlet O'Hara's rebellion against the stringent social mores of the Old South would be an example of interpretation at this level.

When he reaches the fifth or *philosophical plane,* the reader is aware of the universal truths suggested by the author. These themes are presented through the physical, intellectual, and ethical behavior of the characters under the influence of psychological forces. The reader has a dual task at this level. He not only must see the themes but he must see their relevance to other things he has read or to circumstances within his own experience. For example, to relate the decline of the decadent society of the Old South in *Gone with the Wind* to the decline of Greece or Rome–or, perhaps, to our own Western European civilization–is an example of interpretation of narration at this level.

After he has become acquainted with the Profundity Scale, the student uses it for two purposes when reading narration. First, he searches for what is happening in a selection at each of the five levels. Then he evaluates or passes judgment on the effectiveness of the selection at each level. As a result, the reader achieves a more complete interpretation of the author's work–which, in turn, can lead to a higher level of literary appreciation.

• Teaching the Profundity Scale

When introducing a new concept in the classroom, it is important that the teacher begin the discussion within the students' universe. In other words, the discussion should begin within a frame of reference which the students already know well.

Consequently, since becoming involved with a good narrative is similar in many ways to becoming involved with a new friend, the teacher might begin the lesson with a discussion about friendship. For example, the teacher might begin by describing the first moments when two young people are introduced. At this point all they know about one another is their appearances. The teacher then asks the class, "What do these people really know about each other?" Soon someone will reply "physical characteristics" and the teacher then writes the words *physical plane* on the board.

The teacher then continues the story concerning these two people by describing some of their conversation. "Now, what do they begin to know about each other?" the teacher then asks. The class can be led to reply

that at this point the new friends begin to be aware of one another's intellectual attributes. The teacher now writes the words *mental plane* on the board.

The teacher then continues the story with a description of the two friends' activities together–such as attending school, church, parties, picnics, and the like. With heuristic questioning the students can be guided to reply that the friends now become aware of one another's convictions such as honor, honesty, and other values. After a response of this nature, the teacher adds to the list of words *moral plane.*

Eventually, of course, as the friendship grows, the two friends visit one another in their homes. A question concerning what they now learn about one another as each observes the other interacting with his environment will eventually bring a response concerning the influence of psychological dynamics. This understanding of the *why* behind behavior, in turn, tends to instigate a growing tolerance of one another's faults. After the class is led to these conclusions, the teacher adds the words *psychological plane* to the list on the board.

"As the years go by," the teacher continues, "the two friends not only develop a deeper understanding and appreciation of one another but also each observes more astutely the other's successes and failures in life. Perhaps, through such observations, each, in turn, develops a better understanding of his own problems and achievements." The class should then be asked what people are called who study or teach about life. The class will reply that such students are philosophers and so the words *philosophical plane* are added to the list on the board.

After the five planes have been listed, the teacher explains that they represent a scale to measure something. With questions to guide them, the students will soon see that the scale can be used to measure the *depth* or *profundity* of a friendship. Thus, it is *Profundity Scale* which the teacher adds as a title to the list on the board.

• Transfer of Profundity Scale to Narration

Now the teacher must transfer the class's thinking from the concept of personal friendship to that of literature. He begins by asking, "Where else does one meet people besides in his personal life?" The answer, of course, is through television, movies, stories–in other words, through narration.

The class then can be led to see that just as the Profundity Scale can be used to analyze the depths of a friendship, it can be used to analyze and evaluate the depths of narration as well. In other words, by examining what is happening at each level of profundity in a narrative, the student gains a deeper understanding and is able to determine a more significant evaluation of the author's ideas about life.

• Comparing Narratives According to Profundity of Theme

Most students define an author's commentary about life as his *theme.* Yet, few students have had much experience in evaluating an author's theme. One characteristic of a good theme is that it "rings true." In other words, it explains an aspect of reality. A sophisticated reader knows that themes are often elusive, abstract, and personal. Yet most high school students cannot read at this degree of sophistication until they deal with more concrete concepts about themes first.

The next step in teaching the Profundity Scale is to ask the students to name specific examples of narration for each of the five levels and to state what each example says about life. The purpose of this exercise is to give the students a better awareness of the different degrees of profundity among themes.

When asked to name an example of narration emphasizing action primarily on the *physical plane,* "The Three Stooges," a slapstick television show, is usually suggested. The theme for this show could be defined as "Dumb guys are funny." Although most students enjoy the humor of this show, they will admit that the theme is not true.

For the *mental plane,* that level at which the reader is primarily concerned with the intellectual actions of the characters, a detective story such as one from Conan Doyle's *The Adventures of Sherlock Holmes* is usually suggested. A statement of theme might be "Problems can be solved by reasoning," which is certainly a more valid comment on reality than those made by most slapstick comedy; yet, although such narration is exciting, students will see that such a theme is not always true.

Luck and Pluck by Horatio Alger is an obvious if not currently known example of narration at the *moral plane;* and its theme that highly principled behavior can alleviate problems is considered valid to many high school students. Yet, in a discussion most students will express awareness of the fact that life often is not so simple. Consequently, such themes usually must be accepted with qualifications.

The average student will have a difficult time suggesting narration on the *psychological plane.* Consequently, the teacher might either read or tell the story of Willa Cather's "Paul's Case." The story concerns a highly sensitive high school boy who is so overcome with the ugliness of his environment that he destroys himself. Although this story definitely goes beyond the psychological plane, it is a strong discourse on psychological dynamics and is therefore a good example of narration at this level. Each student should be encouraged to make his own statement of theme after reading this brief masterpiece; yet, the statement should be based on an awareness of the dynamics behind Paul's suffering.

Perhaps the most simple definition of a literary classic is that it continues to have significance for each succeeding generation. This continuing significance is primarily based on the fact that the themes in such narration are germane to the experiences of any reader anywhere, and at anytime in history. Such narration is operating with strength on the *philosophical plane.*

An example is Pearl Buck's *The Good Earth.* This is a story about a Chinese farming family during the last century. Because of the luck, labor, and wisdom of the mother, Olin, the family rises from poverty to great wealth. A skilled reader of this book can visualize the activities and settings of life in China at that time; he can compare the shrewd wisdom of the mother to the thinking of her less astute husband; he can observe the family operating in the light of the moral code of that society; and he can understand the psychological dynamics influencing the characters in a way of life different from his own. Yet, the universal significance of this story is its discourse on the bond between man and earth. This bond, symbolized by Olin, the mother, is basically significant to anyone, anywhere in the world. Through an awareness of what the story is saying at this level, the reader increases his own understanding of the relationship of all life to the earth.

• Teaching a Story with the Profundity Scale

The following short story is an example of narration for a specific description using the Profundity Scale as an instructional instrument.

OLD HORSE*

Old Horse was the algebra instructor at the school where I teach. I don't remember his real name any more. But he had a long face with big, square teeth, and so the students called him Old Horse.

Perhaps they would have liked him more if he hadn't been so sarcastic. With his cutting remarks Old Horse could force the most brazen student to stare at the floor in silence. Even the faculty had a healthy respect for his sharp tongue.

One day a boy named Jenkins flared back at Old Horse. "But I don't understand this," said Jenkins, pointing to a part of a problem on the board.

"I'm not surprised," said Old Horse. "But do try to think a little today."

"But you don't help me enough," said Jenkins.

"I'm doing the best I can considering the material I have to work with," said Old Horse.

"You're trying to make a jackass out of me," said Jenkins, his face turning red.

* Reprinted from *Luther Life,* Vol. 71 (November 1959). Philadelphia: Luther League of America (by permission of the author).

"But, Jenkins, you make it so easy for me," said Old Horse–and Jenkin's eyes retreated to the floor.

Old Horse retired shortly after I came. Something went wrong with his liver or stomach, and so he left. No one heard from him again.

One day, however, not too long before Old Horse left, a new boy came to school. Because he had buck teeth and a hare lip, everybody called him Rabbit. No one seemed to like Rabbit much either. Most of the time he stood by himself chewing his fingernails.

Since Rabbit came to school in the middle of October, he had make up work to do in algebra every day after school. Old Horse was surprisingly patient during these sessions. He would explain anything Rabbit asked. Rabbit, in turn, always did his homework. In fact, he even came early to class, if he could manage it. Then after the lesson he would walk with Old Horse to the parking lot.

One Friday because of a faculty meeting Old Horse didn't meet with Rabbit. That afternoon I walked with Old Horse. We were passing the athletic field when suddenly he stopped and pointed. "What's the matter with that one?" he asked. He was referring to Rabbit, standing alone chewing his fingernails while watching some boys pass a football.

"What do you mean?" I asked.

"Why doesn't he play ball too?" Old Horse demanded.

"Oh, you know how it is. He came in later than the others, and besides–"

"Besides what?"

"Well, he's different, you know? He'll fit in sooner or later."

"No, no, no. That won't do. They mustn't leave him out like that."

Then we had to break off the conversation because Rabbit had hurried over to join us. With a smile he walked beside his teacher, asking him questions.

Suddenly one of the boys from the athletic field called out, "Yea, Old Horse! Yea, Old Horse!" and then he threw back his head and went, "Wheeeeeeeeee!" like a horse's whinny.

Rabbit's face reddened with embarrassment. Old Horse tossed his head but said nothing.

The next day the students from my fifth hour class came to my room awfully excited. Old Horse had gone too far, they said, he ought to be fired. When I asked what had happened, they said he had picked on Rabbit. He had called on Rabbit first thing and deliberately made him look ridiculous.

Apparently Rabbit had gone to the board with confidence. But when he began to put down some numbers, Old Horse said they looked like animal tracks in snow. Everybody snickered, and Rabbit got nervous.

Then Old Horse taunted him for a mistake in arithmetic. "No, no. no. Can't you multiply now? Even a rabbit can do that."

Everyone laughed, although they were surprised. They thought Rabbit was Old Horse's pet. By now Rabbit was so mixed up, he just stood there, chewing his fingernails.

"Don't nibble!" Old Horse shouted. "Those are your fingers, boy, not carrots!"

At that Rabbit took his seat without being told and put his red face in his hands. But the class wasn't laughing any more. They were silent with anger at Old Horse.

I went in to see Old Horse after my last class. I found him looking out the window.

"Now listen here–" I began, but he waved me into silence.

"Now, now, now, look at that. See?" He pointed to Rabbit, walking to the athletic field with one of the boys who complained about how mean Old Horse had been.

"Doesn't he have a special class with you now?" I asked after a moment.

"He doesn't need that class any more," said Old Horse.

That afternoon I walked with Old Horse to the parking lot, He was in one of his impatient moods, and so I didn't try to say much. Suddenly from the players on the athletic field a wild chorus broke out. "Yea, Old Horse! Yea, Old Horse!" And then Rabbit, who was with them, stretched his long neck and screamed "Wheeeeeeeeee!"

Old Horse tossed his head as if a large black fly were bothering him. But he said nothing.

Readiness

Prior to their reading any story, students should be prepared to understand its concepts. This preparation is usually done by a discussion germane to the topic of the story. In the case of "Old Horse" students should be led to talk in general about student-teacher relationships. The discussion might be prompted by such questions as "What is the nature of a good relationship between a student and a teacher? Should a student and a teacher be friends, or are they business associates? What is the responsibility of the teacher to the student?" The teacher encourages the discussion until he sees that the students have attained the desired *mental set* for the story. In other words, the students must have their minds directed to the problem which the story will present to them. Some instructors call this preliminary discussion *readiness*.

Then the teacher directs the students to read the story in the following manner.

> Today you are going to read a story about a relationship between a teacher and one of his students. Remember to keep the Profundity Scale in mind as you read. For example, on the *physical plane* look

to see what the story does to stimulate the senses in your imagination. In other words, what do you see, hear, and touch as you read. On the *mental plane* note what the characters are thinking. Sometimes the author will tell you his thoughts. Other times you will have to guess thoughts from actions. On the *moral plane* decide what characters you like and dislike because of their physical and mental actions. What are the good and bad things they do? On the *psychological plane* decide why the characters behave as they do. What circumstances influence their actions? Finally, on the *philosophical plane* determine to your own satisfaction what the author is saying about student-teacher relationships. In fact, look beyond the relationship of the student and teacher in the story. Try to determine what the author is saying about almost any kind of human relationship.

This type of direction helps the student establish for himself some purposes for reading the story.

Post-reading Discussion

Questions directed to students prior to the reading of an assignment are generally instructional in nature. Questions after the reading tend to be evaluative.

A post-reading discussion on "Old Horse" might go as follows:

The teacher might begin by saying, "Because this story is so short, the author has little room to build much of a setting or give much description. Yet, there are important things at the physical level that must have impressed the eyes and ears of your imagination."

Most students will reply with comments about the physical appearance of Old Horse and Rabbit resulting in their sobriquets. Perhaps, the most important audio event in the story is Rabbit's final whinny.

The teacher then might ask, "What are the important things these characters are thinking about? Particularly, what important decisions are made?"

In general, students will reply that Rabbit thought he had a friend in Old Horse and then saw himself as betrayed. Old Horse, on the other hand, made a definite decision to be cruel to Rabbit.

"What is your opinion of Old Horse?" The teacher then might ask. "What did you think of him at the beginning of the story? What was your judgment of his treatment of Rabbit? At the end of the story did you like him or not? Also, should Rabbit be blamed for his final attitude toward Old Horse?"

Most students will agree that their attitude toward Old Horse made a dramatic change at the end of the story. At first they disliked him; but then they changed their minds when they realized that at his own expense

Old Horse helped Rabbit to make friends. Yet, Rabbit did not understand Old Horse's sacrifice and therefore cannot be blamed for teasing Old Horse at the end of the story.

"What circumstance motivated Old Horse to turn suddenly against Rabbit?" the teacher might next ask.

In their own words the students will reply that Old Horse understood the psychological nature of Rabbit's situation. Old Horse knew that he was not a popular teacher. He and Rabbit had become friends because they shared a mutual problem—their homely physical characteristics. Yet, Old Horse knew that as long as Rabbit remained his friend, Rabbit would never be accepted. Therefore, Old Horse had to sacrifice his friendship with Rabbit. By being cruel, Old Horse aroused sympathy for Rabbit among the students, resulting in their finally accepting him.

Finally, the teacher might ask, "What does this story say about most student-teacher relationships? In fact, what does it say about relationships in general?" To answer such a question is to determine the story's theme. Students should be led to arrive at whatever theme they wish as long as it can be substantiated by evidence from the story. For this story most students would conclude that the theme is "A cruel act might be kindness in disguise."

In general, then, the Profundity Scale can be used as a framework not only as a guide for students while reading narration but as a basis or springboard for discussion after the reading. Through experiences with narration such as this, students tend to become more adept in understanding and evaluating an author's work.

Summary

The Profundity Scale is a theoretical construct to aid high school students in ascertaining and evaluating an author's theme. Because it is a specific structure, it can be carried by the reader from one narrative to another. By analyzing a narrative in the light of the Profundity Scale, the reader can become more astute in understanding and evaluating a story. Such enhanced reading skills can lead to a higher level of literary appreciation.

Chapter 5

CONCLUSION

IF A 17TH CENTURY physician and educator were suddenly dropped into a present day hospital and school, respectively, the physician, because of the many scientific advancements, would be completely overwhelmed, while the educator would be more likely to cope with his surroundings. The physician has developed many tools with which to practice and extend the field of medicine while the educator has only the textbook. The medic has learned well how to use his tools and can teach others, but the educator has not achieved the same success, says Peter F. Drucker in *The Age of Discontinuity.*

The ability to read–to read any book with understanding–is perhaps the most essential ability a person can have. Reading a book implies much more than recognizing the printed word. In reading a book, the student needs to recognize and perceive, comprehend and interpret, criticize and create, react and apply, and remember. To help students develop these skills and abilities is indeed a challenging task for all teachers.

All teachers whose work involves the use of the printed word need to be teachers of reading. All teachers have a responsibility to teach those skills that are essential for deriving meaning from the materials assigned in their subject area.

Reading is an art and the act or process of reading involves the exercise of those skills appropriate to the art. Reading should be an active art in which the student reacts to and interacts with books. Reading is a practical art in which the end product results in a new or clearer understanding, improved patterns of thinking and behavior, and a greater appreciation of the printed word as a means of communication.

Reading is a complex and difficult art, as evidenced by the thousands of students annually who fail to meet the reading demands placed upon them by their teachers and as evidenced by adults who fail to cultivate reading as a leisure time activity, who fail to read critically, and who fail to read with real appreciation.

Reading has a significant role in building moral values, in developing sound perspectives, and in developing good tastes. Therefore, educators need to make certain that their instruction will insure the student's achievement of appropriate reading purposes. Purposes in reading promote the independence and initiative characteristics of the mature reader. If reading is to be a truly active process, the ultimate formulation of purposes by the reader is essential.

A major task of our schools today, then, is to help students develop reading skills and habits that are appropriate to their needs and to the demands placed upon them by our society. To this end, teachers should create a classroom environment that is stimulating, provocative, and meaningful; one which will develop curiosity among students and cause them to uncover problems which are interesting and significant enough for them to explore, study, and solve.

Reading is a basic tool in the educational process and an essential factor in the teaching process in every area of the curriculum. A student's general ability cannot be expected to carry him on to success in other subject areas. Responsibility for reading instruction, therefore, cannot be relegated to a few reading specialists but must be assummed by each person involved in the education of students.

To help students attain proficiency in reading a book, the teacher needs to be an understanding teacher who has a knowledge of the abilities and skills essential to efficient reading, of the special problems a student may encounter in his subject area, and ways to help students cope with problems as they arise.

Appendix A

SUGGESTED GUIDE FOR INTRODUCING TEXTBOOKS

Purpose

To acquaint students with the structure of textbooks. The student should be able to utilize all parts of the textbook and understand the purposes they fulfill in assisting his study in all content areas.

Procedure

1. Introduce and explain each part of the text; note that all textbooks follow the same general pattern.
2. Use the guide questions (Appendix B) and quiz (Appendix C) to assist students in learning the necessary facts and information about their text.

Parts of the Text

1. Title Page
   a. Title–explain the significance of the title.
   b. Names of authors, editors–discuss with students the importance of knowing background of the authors and the necessity for knowing their qualifications for writing on the particular subject of the text; explain role of editors.
   c. Publishing company–explain its responsibilities.
   d. Copyright–explain function and significance of copyright date.
   e. Edition–explain difference between this and copyright.
   f. Acknowledgment (advisors, institutions, etc. that helped in writing the book)–explain the need for this kind of assistance.
2. Preface
   a. Purpose of book as stated by the author–explain its use in relation to the course.
   b. Discuss author's reason for writing the book, if stated; also the difference in earlier editions if the book has been revised.
3. Table of Contents
   a. General outline of the contents of the book–discuss the importance of knowing the author's pattern of organizing his information.
   b. Discuss the importance of subheadings in the table of contents in providing a more detailed overview of the course content.

4. Index
   a. Name index (a list of all people whose previous writings have been quoted or whose work has been described)–explain the use and value of this kind of information.
   b. Subject index (a detailed listing of all subjects, data and other information, in alphabetical order, and the pages where this information can be found)–discuss the value of the index as compared to the table of contents and when an index should be used; explain how the index can be used as a cross reference in looking for related topics.
5. Glossary
   a. A list of special terms and words–stress the importance and convenience of the glossary in finding the meanings of special terms and words used in the book.
   b. Explain how to use the pronunciation key and symbols in learning how to pronounce unfamiliar words.
6. Appendix
   a. A reference resource of additional related reading–discuss its value and use.
   b. Point out other relevant informational resources if they are included as part of the appendix.

Appendix B

QUESTIONS TO DEVELOP PROPER USE OF TEXTBOOKS

1. What is the title of your book?
2. When was it published?
3. Why should you notice the date of publication?
4. What study guides do you find in your book?
5. Where is the table of contents?
   a. how many main topics are discussed in this book?
   b. are subtopics listed in this book?
6. Where is the index? Develop a list of questions using your own textbooks in which a key word can be identified and found in the index. Have students refer to information in the textbook to answer questions such as: What is the chief industry of Wisconsin? What state leads in the production of oranges?
7. Where is the word list or glossary?
   a. Why is it a good study habit to use the word list in a book?
   b. If a book does not have a glossary, what reference do you need to use?
   c. What is the difference between a glossary and a dictionary?
8. Does your book have a preface or introduction?
   a. What does the preface usually tell you?
   b. When do you need the preface?
   c. What is the difference between a preface and the introduction?
9. Does your book have an appendix?
   a. In what part of the book is it found?
   b. What type of material is in the appendix?
   c. How does the appendix help you?
10. Does your book have a bibliography?
    a. Where is the bibliography located?
    b. How does a bibliography help you?

Appendix C

SAMPLE TEST ON PARTS OF TEXTBOOKS

1. Title	A. introduction, preface
2. Title page	B. story of a person's life written by another person
3. Publisher	C. contains definitions and is at end of the book
4. Copyright	D. name of a book, a story, a song, etc.
5. Foreword	E. the company that prints the book
6. Appendix	F. all the copies of a book printed alike and issued at or near the same time
7. Index	G. a list of books, articles, etc., about a subject or person at the end of the book
8. Edition	H. exclusive right given by the government to make and sell a certain book, picture, etc.
9. Dedication	I. story of a person's life written by himself
10. Novel	J. a story with characters and a plot, long enough to fill one or more volumes
11. Biography	K. page at the beginning of the book that contains the title, the author's name, and name and address of publisher
12. Autobiography	L. a brief preliminary sketch or explanation of the purpose of the book, author explains how the book began, where he gathered the information, who helped him, and how he wishes the book used
13. Bibliography	M. addition at the end of the book
14. Glossary	N. an outline of the whole book, naming the chapters and parts of chapters
15. Preface	O. address of a book or poem to a friend or patron as a mark of respect, affection, or gratitude
16. Table of Contents	P. alphabetical listing (usually at the end of a book) of topics and page numbers where the topics are discussed within the text

Answers to Sample Test on Parts of Textbooks

1. D	5. A	9. O	13. G
2. K	6. M	10. J	14. C
3. E	7. P	11. B	15. L
4. H	8. F	12. I	16. N

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